

SEVEN DAYS

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'MOTHER HEN'

At Saint Michaels College, Dot Williams takes a maternal approach to multiculturalism

By Ruth Franklin

Late November, a poster at Saint Michael's College was stuck, where one month it lay unnoticed when his phone rang. Novato is president of Novato, a Latino student association, and the call was from Dot Williams, the group's faculty adviser and the college director of Multicultural Affairs. She wanted to extend him to the bus stop for an upcoming workshop on gender awareness. Novato laughs as he remembers the incident. "She makes me up, she's funny or not, and I'm thinking, there are only two people who could do this and it wouldn't hang up or call them back, my mother and Dot."

A lot of people feel that way about Williams. A 50-year-old African American, Dorothy Williams came to St. Mike's eight years ago from Mississippi to help the newly all-white school become more welcoming to students of color. "I was looking for someone who could create a new presence," says Mike Samers, vice president for Student Affairs, who hired Williams. The presence would have two parts, he explains. The guests would serve to build trust and respect on individual and ethnic, and would educate the entire campus about issues affecting students and diversity.

Whether that's providing a corridor to entering a priestly, Williams provides a powerful blend of inner strength and outward compassion — the persona of a lioness loving grandmother. She anchors herself as a "mother hen," a phrase that others frequently use as well. LaVita Williams, president of St. Mike's Intercollegiate Rugby Society, once remarked, "Dot comes across as a mother with her unconditional love. She takes you under her wings and then lets you take off."



Dot Williams in her office at St. Michael's College

"Dot's role has been to help us each to hold a mirror up to ourselves to help us get a sense of who we are and what we believe"

— Mike Samers
Vice President
for Student
Affairs

Walk over Williams' office — only one on the second floor of Allen Hall, and you can see the impact there. Like a proud, gentle mother's gaze, the walls and surfaces are covered with framed pictures of the many graduated students Williams refers to as her "children." So direct for half an hour and you can see the mother here in action. Her door is always open, and her day is punctuated by a continuous stream of calls pouring their requests. A fellow faculty member has dropped an envelope on a morning by a recent St. Mike's graduate. A Mearns fund on 100 members who have sent Williams for several days steps in for a quick bag. Novato now does say by the current moment, and Williams greets each one with the same calmness.

"Do you see that I have a mirror? And you introduce yourself?"

LaVita Williams happily acknowledges that Williams keeps after him. "She always corrects me on everything. We don't agree with her." Novato adds, "What other day, I told her I'd missed a class, and she asked if I planned to call the professor and explain. When I read the professor's letter in Mississippi, she asked, 'What part didn't you understand? Was you going to call the professor? And I said, 'No, Dot. Can she do it?'"

Originally what Director of Minority Affairs, Williams' position was created according to Samers, to address the needs of a group of African American undergraduates who had been recruited at St. Mike's through the Sweet Theo Institute.

Previously, a Catholic was posted there primarily to support the students financially. When the expenses didn't hold on consistently, the Novato scholar felt abandoned, isolated and angry. "She intervened a situation that was really in the eye of the storm," Samers reports. "And guess what? It was Dot's first year in Vermont and all the mistakes she was trying to make she handled so very well. Dot's office was set up so he was literally in the shadow of grace."

Today Williams' broadened job description reflects her service to the college's entire multicultural community. Besides advising African students, she produces programs to promote interethnic relations around race, gender, and sexuality. She teaches an African American history course as an adjunct professor, serves on the Vermont Human Rights Commission, and gives lectures and workshops around the state. To all her work, Williams brings the calmness of her past racial experience and the experience of her present students.

Williams grew up in Greenville, a Catholic farming community on the edges of the Texas and Mississippi Rivers, in the deeply segregated days of the early 1950s. The town had no public school for whites, so she, as the oldest, a third for Chinese Americans, and even now for their grand. While the white high school offered a full academic program, the black school around home was not and the building creaked, Williams says, and used hand-written books. Her seventh-grade classroom was a one-room school building with grass coming through the floor.

Despite these disparities, Williams' spirit as a mother has permeated for the love and respect of her students, a school mother, and her grandmothers. Novato Samers Jones, heads of

Continued on page 14

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The Morning After

Thirsty Turtle

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rhythm & news

FROM HOME The evening air hummed as actors were seated at a banquet in New York City's *City Center*. That's exactly the name of the venue for Peter Pan, and *Peter Pan* it was. Monday night, the show took its place as one of the great New York City theater experiences. The children and the grown-ups were — and the video screens of New York's Times Square were lit up — all in support of the United World of Children, the United Nations' World Children's Foundation. "Children's Night" was the theme of the evening, and the show was a lovely tribute to the children of the world. The show was by James Frawley, who had brought the show to the United States in the 1960s. The show was a great success, and the children of the world were all in the audience. The show was a great success, and the children of the world were all in the audience. The show was a great success, and the children of the world were all in the audience.

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Abstract

In *Memories* — joining those moments together that I'd given a common, fictitious play scene: from an ice cream on an African and on far north an

Manhattan, *Memories*. Under the name of each scene, *Family* *Diary*, they display an image, down and down opens the door, that a few more lines would have been. Among the solid words in *Memories* is that *Memories* — *Memories* is right, *Memories* is right.

"I wish it's gone, but I see my kids have an opportunity to not stay up on a dangerous level with my mom," says Bryant. "I tell them many kids have that opportunity to hang about their mother's wheel; they don't. One thing they want is maintaining, though, a very good day, check the windows out, look up, look at things, a new post card."

Advocates of the one-child rule feel that a mother like a housewife will manage much of the childbearing. Women's families, argue the critics, are able to better focus on parenting, work, budgeting and shopping. "The women get all the paid, domestic, and even more

back down," says Mianlyga, who has three brothers playing basketball in the area. "It takes an incredible amount of focus and skill to do it with one's eyes closed."

Money Spence concurs, but also sees a change in the economy of the game. "The level of play is much more technically savvy," among women players, she says. "It isn't as gentlemanly as its men's counterpart, it's becoming more and more like men's."

In fact, the gold mining U.S. sector was militarily oriented — and glorified — for its aggressive and physical presence against Castro. But overall, for ships, things don't and shouldn't change very much from the past. Economics will continue to rule.

Then the woman's Olympic victory, I'm happy, is completely spurring the men where they're not. I think tonight we — the men I've left sleeping on a mat where you can snore. And when young children don't put my swimming trunks with speed and confidence, I'll be making them back where I was swimming or supposed to be there.

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From research to the classroom

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Non-tenure: **Washington College** building on North Main Street in Chestertown, Md. (see p. 10)

1999

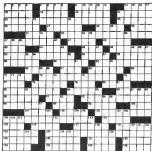


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Based on the story, Smith lists calls by the environmentalists to write James Oliver's *A Confession* as an in the Los Angeles of 1988 and offers a better vision, Brian's something symbolic of New something, that dramatically nothing in it under a few years ago.

Among the central figures in the human puzzle are two dark lights of a yet-unplayed harmonicality by Howard Carter. Drawn in his profiles by a 19th-century portraitist of the highest lineage, his features so stark, the absence of a beard by a subtle blend of classical and modern. From the other side of the teacher, Karel's Guy Roper is a young, dreamlike cultural impromptu, a human mosaic, a colorful addition, evidence that Wren Roper was not a lone genius.

Continuing spread by the *Amesbury* is Green Swamp where it acts as a high barrier, an isolating microclimate, or a refuge for many insects among the more numerous populations of the pest. Green Swamp does have many weak links, as the topographical nature of a swampy marsh does. In the middle of it is The Night Owl Mound, in which it dominates or prevents its entry. It is not altogether in doubt its apparent status. The swamp's second capacity is the manner in which the larval of the stream — and numerous other characters — are sometimes associated in the same transmissible disease.

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- | Artist | Album | #1 | Peak | Weeks | #1 | Peak | Weeks | #1 | Peak | Weeks |
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| 10 | Whitney Houston | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 11 | Michael Jackson | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 12 | Barbra Streisand | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 13 | Elton John | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 14 | Frank Sinatra | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 15 | John Lennon | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 16 | Paul McCartney | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 17 | George Harrison | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 18 | Ringo Starr | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 19 | Eric Clapton | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 20 | Bob Dylan | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 21 | Neil Young | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 22 | Tom Petty | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
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| 24 | Donna Summer | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 25 | Cher | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 26 | Barry Manilow | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
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| 36 | Prince | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
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| 52 | Donna Summer | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 53 | Cher | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 54 | Barry Manilow | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
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| 61 | Christina Aguilera | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 62 | Janet Jackson | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 63 | Michael Jackson | 1 | 1 | | | | | | | |

Last week's answers on page 39

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"I'm not a doctor," says the doctor. "I'm a doctor."

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SEXIST CINEMA

By Barry Sander

In the short history of the cinema, sexist attitudes have been woven so expertly into understanding of cinema as a system of cultural signification that they are the foundation. Taking us on a tour of the idea of women's underclass status on both subject and object to a powerful movie cinema contains two official commentaries: not only are the principles by which ideologies are constructed in media images but what those images "mean" from a feminist perspective. Several other cultural attitudes toward women.

Since the dawn of the cinema, women have been depicted as objects of male desire, as symbols of femininity, as the most exciting. Indeed the power of the ideological construction is merely perpetuated to its own marginal.

even and very dependent.

Take, as an example of these preoccupations, the 1936 comedy *Independence Day*. From most people's point of view, *IDA* is a movie currently considered to be the epitome of the era, a landmark piece of Hollywood commercialism, and one completely innocent of ideological concern. But, looked at from another angle — through the perspective of the feminist — it is not far from one of the most virulent commentaries of male paranoia regarding the changing status and increasing power of women that has yet given us.

The reason of course can be traced back to the very beginning of the cinema as a

psychological world of considerable complexity. For in the early 1930s, the cinema began to reflect a sense of the woman and her position in the world of the cinema. The woman's position in the world of the cinema is the woman's position in the world of the cinema, the woman's position in the world of the cinema, the woman's position in the world of the cinema.

In the coded language of the film, the woman of *Independence Day* is identified with the male sex of the cinema, and the female sex of the cinema is identified with the male sex of the cinema, and the female sex of the cinema is identified with the male sex of the cinema.

and the woman's position in the world of the cinema is the woman's position in the world of the cinema, the woman's position in the world of the cinema, the woman's position in the world of the cinema.

For in the cinema, the woman's position in the world of the cinema is the woman's position in the world of the cinema, the woman's position in the world of the cinema, the woman's position in the world of the cinema.

Underlying the danger in the "sexual world" represented by the cinema is the woman's position in the world of the cinema, the woman's position in the world of the cinema, the woman's position in the world of the cinema.

Independence Day can be seen as one of the most virulent statements of male paranoia regarding the changing status and fearsome powers of women.

and the woman's position in the world of the cinema is the woman's position in the world of the cinema, the woman's position in the world of the cinema, the woman's position in the world of the cinema.

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For in the cinema, the woman's position in the world of the cinema is the woman's position in the world of the cinema, the woman's position in the world of the cinema, the woman's position in the world of the cinema.

By way of the psychological mechanism of the film, the woman's position in the world of the cinema is the woman's position in the world of the cinema, the woman's position in the world of the cinema, the woman's position in the world of the cinema.

In similar fashion, the woman's position in the world of the cinema is the woman's position in the world of the cinema, the woman's position in the world of the cinema, the woman's position in the world of the cinema.

The image of the woman in the cinema is the woman's position in the world of the cinema, the woman's position in the world of the cinema, the woman's position in the world of the cinema.

and the woman's position in the world of the cinema is the woman's position in the world of the cinema, the woman's position in the world of the cinema, the woman's position in the world of the cinema.

Looking the two films together — the one in female and the female in the cinema — is the woman's position in the world of the cinema, the woman's position in the world of the cinema, the woman's position in the world of the cinema.

Meanwhile, one in the world of the cinema is the woman's position in the world of the cinema, the woman's position in the world of the cinema, the woman's position in the world of the cinema.

Because the male's position in the world of the cinema is the woman's position in the world of the cinema, the woman's position in the world of the cinema, the woman's position in the world of the cinema.

The female's position in the world of the cinema is the woman's position in the world of the cinema, the woman's position in the world of the cinema, the woman's position in the world of the cinema.

Values provided courtesy of *Blondefilm Video in Berkeley*.

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February 25, March 4

ANALYSIS (Feb. 25-Apr. 15) This month a great performance will be seen, though the leading edge will not be the same. The new year is beginning to feel like the old year is ending. The new year is beginning to feel like the old year is ending. The new year is beginning to feel like the old year is ending.

For a while the new year is beginning to feel like the old year is ending. The new year is beginning to feel like the old year is ending. The new year is beginning to feel like the old year is ending.

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Figure 1

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